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**Illinois State University
School of Music**

ISU MUSIC FACTORY

**Works by composers enrolled in Music 205 and 405
David Feurzeig, instructor**

*Kemp Recital Hall
Sunday Afternoon
April 25, 2004
1:00 p.m.*

The one hundred and sixty-first program of the 2003-2004 Season

Program

Variations for Flute and Piano	Tim Reed
Elivi Varga, <i>flute</i> Tim Reed, <i>piano</i>	
Quintet for a Stranger in a Cantina	Nick Vespa
Thomas Tudek, <i>guitar</i> Moon Bae & Mark Ericksen, <i>violins</i> Colleen Kuraszek, <i>viola</i> Kimberley Wedesky, <i>cello</i>	
<i>Last-Minute Inspiration</i>	Kevin Hadsell
Sean Les and Kevin Hadsell, <i>alto saxophones</i>	
November 15	Brian Bromberg
Beth Erwin & Molly Hesterman, <i>violins</i> Colleen Kuraszek, <i>viola</i> Brian Bromberg, <i>cello</i>	
String Quintet, movement 1	Brian Bromberg
Beth Erwin & Molly Hesterman, <i>violins</i> Colleen Kuraszek, <i>viola</i> Brian Bromberg, <i>cello</i> Andrew Turney, <i>bass</i>	
Fear	Robert Rake
Kyle Bush, <i>baritone</i> Zach Bailey, <i>piano</i>	
Soliloquy	Dennis Tobenski
Megan Lomonof, <i>flute</i>	
<i>The Music of Mega Man III</i>	Roy Magnuson
<u>Hipatightus C</u> Roberto Quinnoneus, <i>soprano saxophone</i> Tobias Thomas, <i>alto saxophone</i> Sean Powell, <i>tenor saxophone</i> Jason Kaumeyer, <i>baritone saxophone</i>	

Notes by the composers

Variations for Flute and Piano is a single-movement work consisting of six variations. The flute begins alone and remains unaccompanied for the first two variations, after which the piano plays the third variation. It is not until halfway through the piece that the two instruments play together. The overall tone of the work is subdued and conversational, with relatively free rhythm and low dynamic levels. The piece employs octatonic and Lydian-derived scales as well as some polytonal elements.

Quintet for a Stranger in a Cantina is just a fun little piece for ensemble play. It is fairly diatonic, and often in D. It is loosely based on the character who dances with Bad Man Jose's girlfriend in the 1964 Jay and the Americans hit *Come a Little Bit Closer*. I suppose the only difference is that my character does not run through the window when Jose shows up.

Composed in two days and with less than a week's rehearsal time, *Last-Minute Inspiration* is a bit more autobiographical than I would like to admit. This was originally supposed to be an odd, rhythmic piece, adapting the concept of a "drum circle" to the saxophone, in which each instrument would be playing an independent rhythmic sequence that all fit together. Although the final result has nothing to do with my original idea, I feel that the results are nonetheless pleasing. This piece is my personal ode to procrastination, and proves once more that with a little inspiration and a lot of coffee, anything is possible.

November 15 was written all in a few hours on November 15 of this past year. It can best be described as feelings and thoughts that I had that day, put into music. This piece, in ternary form, is dedicated to Molly Hesterman. The first performance was April 2nd.

String Quintet, movement 1 is the first movement of a three movement work. The themes in this movement, as well as the other movements, stem from improvisations at the cello. I began this piece at about the same time I was discovering bands like Altura, Spock's Beard, and Mike Keneally. Having finished this piece recently, listening to Bjork, David Byrne, and Cachaito Lopez, it spans a large variety of influences.

The text for *Fear* comes from the Henry Rollins compilation *The First Five*. This book always puts me in a dark place to that I like to grab onto and use to my advantage. Eventually I plan on doing more songs from this source.

(notes continued on reverse)

Soliloquy had about a year and a half long genesis. David Feurzeig had been bothering me since shortly after I finished work on *The Tempest* to start a purely instrumental piece. Eight vocal works and two theatre productions later, I was commissioned by Pete Guither to write a piece for the 2004 Fine Arts Festival. This, I thought, was the perfect time to compose a non-vocal work. I contacted Megan Lomonof, for whom I had written a flute duet titled *You Shoot One*, about collaborating on such a piece and started work on this newest of musical experiments.

Soliloquy makes use of a number of non-conventional notational devices. For example, there are few rests. Instead, I have used different designations of barlines to indicate different styles of breaths, pauses, rests, and silences. The durations of these barlines and of the stemless noteheads also found in the piece are to be determined by the performer, giving her greater freedom in the interpretation of the piece.

I have intended that individual notes be treated as words: words, in and of themselves, express little. In combinations, and with a specific intention put behind their use, they take on meaning and allow us to communicate. This idea, paired with the unconventional notation, reflects a Cageian influence on my ideas of the roles of composer and performer and to what extent a performer has in the creation of a piece even after it has been written.

The Music of Mega Man III The day I was born there was an article in the local paper about how these new "video games" were "really catching on." That was 1983. Now travel with me forward seven years (or back fourteen, if you're so inclined). The year is 1990. Americans are fighting the first of the Gulf Wars under George I, TGIF is a rip-roaring success and there has been a recent, *sharp* decline in the popularity of Poppels. Most importantly, the Japan-land Capcom has just released its hit game, Mega Man III. Any self-respecting child of the eighties felt this release affect their mind, no, their *soul*, in a way that has yet to be equaled. What you see and hear today was not done by choice. No, my friends, this was destiny.

Upcoming Event

Monday, April 26 (tomorrow), Kemp Recital Hall, 7:30 p.m.

Chamber Winds

including a new work by student composer Cary Ruklic
free admission